

## Textbook Alignment to the Utah Core – 4<sup>th</sup> Grade Fine Arts - Music

*This alignment has been completed using an “Independent Alignment Vendor” from the USOE approved list  
([www.schools.utah.gov/curr/imc/indvendor.html](http://www.schools.utah.gov/curr/imc/indvendor.html).) Yes \_\_\_\_\_ No \_\_\_\_\_*

Name of Company and Individual Conducting Alignment: \_\_\_\_\_

A “Credential Sheet” has been completed on the above company/evaluator and is (Please check one of the following):

☐ On record with the USOE.

☐ The “Credential Sheet” is attached to this alignment.

Instructional Materials Evaluation Criteria (name and grade of the core document used to align): 4<sup>th</sup> Gr. Fine Arts - Music Core Curriculum

Title: \_\_\_\_\_ ISBN#: \_\_\_\_\_

Publisher: \_\_\_\_\_

Overall percentage of coverage in the *Student Edition (SE)* and *Teacher Edition (TE)* of the Utah State Core Curriculum: \_\_\_\_\_ %

Overall percentage of coverage in *ancillary materials* of the Utah Core Curriculum: \_\_\_\_\_ %

**STANDARD I: (Singing): The student will develop the voice and body as instruments of musical expression.**

Percentage of coverage in the *student and teacher edition* for Standard I: \_\_\_\_\_ %

Percentage of coverage not in student or teacher edition, but covered in the *ancillary material* for Standard I: \_\_\_\_\_ %

**OBJECTIVES & INDICATORS**

Coverage in *Student Edition (SE)* and *Teacher Edition (TE)* (pg #'s, etc.)

Coverage in *Ancillary Material* (titles, pg #'s, etc.)

*Not covered in TE, SE or ancillaries* ✓

<b>Objective 1.1:</b> Demonstrate ability to sing in tune on an assigned part, with expression, accuracy, and free from strain.				
<b>a.</b>	Sing a variety of many simple songs and singing games in tune, in a natural voice, free from strain.			
<b>b.</b>	Use the speaking and singing voice in a creative way to characterize a chosen text through manipulation of pitch, 3. volume, tempo, and timbre.			
<b>c.</b>	Evaluate success in singing an assigned part.			
<b>d.</b>	Judge success in performing memorized songs together with expressive precision. <ul style="list-style-type: none"> <li>Strategy example: Look for phrases and the best places to breathe. Review the meaning of and symbols for fermata, largo, moderato, pianissimo, and fortissimo. Identify when these words and symbols are used in the music. Rate ability to interpret these indications into the music and success in staying together.</li> </ul>			
<b>e.</b>	Determine success in singing simple rhythm and pitch patterns accurately. <ul style="list-style-type: none"> <li>Strategy example: Work together in echo to one another, including opportunities to respond individually. For rhythm patterns, include whole, half, quarter, and eighth notes; tied notes; 4 beamed sixteenth notes, quarter, half, and whole rests. Use 2/4, 3/4, and 4/4 meters. For pitch patterns include so, mi, la, do, re, low la, and high do.</li> </ul>			
<b>Objective 1.2:</b> Use body movement to internalize sounds. (See Dance Core.)				
<b>a.</b>	Demonstrate the beat and the pattern of accents through clapping, tapping, marching, hand jives, and circle games.			
<b>b.</b>	Show changes in meter, melodic direction, dynamics, timbre, tempo, rhythm, and form through body movement. <ul style="list-style-type: none"> <li>Strategy example: Change directions, energies, levels, locomotor movements, etc., in reflection of the contrasts and variations in the form.</li> </ul>			

<b>Objective 1.3:</b> Discover how songs, singing games, and dances relate to various cultures in the history of Utah. (See Social Studies Core.)				
<b>a.</b>	Share songs, instruments, and music enjoyed by various cultures in the history of Utah.			
<b>b.</b>	Describe how music is used by cultures in Utah's history.			
<b>c.</b>	Play singing games, enjoy traditional folk dances and patriotic songs related to the cultures of Utah's history. Explain what they mean personally.			
<b>STANDARD II: (Playing): The student will play instruments as a means of musical expression.</b>				
Percentage of coverage in the <i>student and teacher edition</i> for Standard II: _____ %		Percentage of coverage not in student or teacher edition, but covered in the <i>ancillary material</i> for Standard II: _____ %		
<b>OBJECTIVES &amp; INDICATORS</b>		<b>Coverage in <i>Student Edition</i>(SE) and <i>Teacher Edition</i> (TE) (pg #'s, etc.)</b>	<b>Coverage in <i>Ancillary Material</i> (titles, pg #'s, etc.)</b>	<b><i>Not covered in TE, SE or ancillaries</i> ✓</b>
<b>Objective 2.1:</b> Discover and demonstrate sounds on simple instruments of the classroom and various cultures.				
<b>a.</b>	Demonstrate various timbres and effects of simple instruments.			
<b>b.</b>	Judge success in using proper playing and handling techniques on a variety of classroom instruments.			
<b>c.</b>	Add instrumental sounds to known songs of various cultures. (See Social Studies Core.)			
<b>Objective 2.2:</b> Perform independently or with others simple melodies and accompaniments on classroom instruments.				
<b>a.</b>	Evaluate success in playing with a beautiful tone, steady beat, starting/stopping together, and at indicated volume and tempo on a variety of classroom instruments.			
<b>b.</b>	Judge success in playing simple melodies on the recorder or keyboard by rote and/or note reading.			

c.	Rate success in playing even, dotted, and syncopated and rhythm/melody patterns in echo to the teacher.			
d.	Determine success in accompanying without covering up the melody.			
e.	Assess ability to make good musical sense by "breathing" where the phrases are. <ul style="list-style-type: none"> <li>Strategy example: Determine the basic form of the piece by marking the repetitions, contrasts, and variations. Plan where it makes sense to "breathe." Play accordingly.</li> </ul>			
<b>STANDARD III: (Creating): The student will create music through improvising, arranging, and composing.</b>				
Percentage of coverage in the <i>student and teacher edition</i> for Standard III: _____ %		Percentage of coverage not in student or teacher edition, but covered in the <i>ancillary material</i> for Standard III: _____ %		
<b>OBJECTIVES &amp; INDICATORS</b>		<b>Coverage in <i>Student Edition (SE)</i> and <i>Teacher Edition (TE)</i> (pg #'s, etc.)</b>	<b>Coverage in <i>Ancillary Material</i> (titles, pg #'s, etc.)</b>	<b><i>Not covered in TE, SE or ancillaries</i> ✓</b>
<b>Objective 3.1:</b> Create original music and add expression and new form to existing music.				
a.	Improvise simple rhythm and/or melody patterns to echo back and forth, and manipulate in a variety of ways to organize into different forms. <ul style="list-style-type: none"> <li>Strategy example: Working first with the voice, and then with found sounds or instruments, experiment with the organization of the phrases. Consider the forms of call/response, theme and variations, etc.</li> </ul>			
b.	Improvise a soundtrack for a story and/or a poem. <ul style="list-style-type: none"> <li>Strategy example: Consider effects with various dynamics, timbres, pitches, and tempi. Plan, practice, and perform it for classmates.</li> </ul>			
c.	Create variations in the form of a song. <ul style="list-style-type: none"> <li>Strategy example: Create an introduction or an ending</li> </ul>			

	(coda). Devise a new "C" section or add variations to the "A" sections.			
<b>d.</b>	Create together a new song and/or a new chant ("rap"). <ul style="list-style-type: none"> <li>Strategy example: As a class, choose the subject, compose the verse, and consider using some of the simple improvised rhythm/melody patterns created together above. Strive for intentional contrasts in the phrases to create interest and for repetitions to achieve unity. Decide what volume, timbres, and tempo to use. Plan, practice, and perform it for each other. Think about recording it.</li> </ul>			
<b>e.</b>	Build and demonstrate a simple string instrument to provide a needed effect for any of the above projects.			
<b>f.</b>	Compare and contrast creating forms in music with creating forms in other things; e.g., visual arts, dance, drama, poetry, etc. (See Dance, Language Arts, Theater, Visual Arts Cores.)			
<b>Objective 3.2:</b> Express ideas, thoughts, emotions aesthetically through singing, playing, and/or creating.				
<b>a.</b>	Exhibit through music an appreciation for the subtle beauties inherent in everyday life. <ul style="list-style-type: none"> <li>Strategy example: Select and express through music an idea, thought, or feeling found in the world; e.g., nature, dance, a picture, a movie, a story, real life.</li> </ul>			
<b>b.</b>	Balance reason and emotion in creating, practicing, and performing.			
<b>Objective 3.3:</b> Use the staff system to document arrangements and compositions limited rhythmically to quarter notes/rests and eighth note pairs, and limited melodically to do, re, mi, so, la.				
<b>a.</b>	Notate as a class short rhythm and pitch patterns as played or sung by the teacher, individuals, and the class.			
<b>b.</b>	Explain quarters and eighths, 2/4 and 3/4 meter, and the subsequent bar lines and measures in rhythm patterns.			

c.	Identify and explain steps, skips, and leaps in melodies, and pitch patterns notated on staff.			
d.	Draw and explain the use of the five-line staff, G-clef, names of lines and spaces in G-clef, and sharps/flats.			
<b>STANDARD IV: (Listening): The student will listen to, analyze, and describe music.</b>				
<b>Percentage of coverage in the <i>student and teacher edition</i> for Standard IV: _____ %</b>		<b>Percentage of coverage not in student or teacher edition, but covered in the <i>ancillary material</i> for Standard IV: _____ %</b>		
<b>OBJECTIVES &amp; INDICATORS</b>		<b>Coverage in <i>Student Edition (SE)</i> and <i>Teacher Edition (TE)</i> (pg #'s, etc.)</b>	<b>Coverage in <i>Ancillary Material</i> (titles, pg #'s, etc.)</b>	<b><i>Not covered in TE, SE or ancillaries</i> ✓</b>
<b>Objective 4.1:</b> Recognize quality while creating music performances.				
a.	Examine personal success and the achievement of others in stage presence; watching the conductor; keeping a steady beat; singing in a voice free from strain; using proper playing and handling techniques of instruments; performing correct volume, pitches, and rhythm; starting and stopping together.			
b.	Formulate suggestions for improvement in musical performances referring to the skills listed above.			
c.	Plan, practice, self-assess, refine, present, and reflect on a simple performance that demonstrates all of the skills learned in each of the standards. <ul style="list-style-type: none"> <li>Strategy example: Use this as the culminating activity for the last six weeks of each semester. Create together a program which combines and showcases the skills and knowledge gained in music, art, dance, drama, history, etc.</li> </ul>			
<b>Objective 4.2:</b> Perceive and respond to the messages in music and the use of music elements.				
a.	Explain, demonstrate, and judge ability to exhibit appropriate audience etiquette according to type of musical performance.			

	(See Theater Core.)			
<b>b.</b>	<p>Explain how the music can communicate a certain meaning or serve a specific purpose.</p> <ul style="list-style-type: none"> <li>Strategy example: Describe what the music makes one think about or what it is saying personally. As a class, construct possible meanings or purposes of the music.</li> </ul>			
<b>c.</b>	Demonstrate how the repetition and contrast of phrases create musical forms.			
<b>d.</b>	Illustrate how forms and structures affect an environment and relate to science, art, theater, dance, mathematics, health, and literature.			
<b>e.</b>	Identify by sight and sound and categorize into instrument families the trombone, tuba, and viola.			
<b>f.</b>	<p>Describe and identify the following in familiar songs and listening selections: solo/chorus (call/response), AB, ABA, rondo, theme and variations, introduction, and ending (coda). Form Examples:</p> <ul style="list-style-type: none"> <li>AB (verse and refrain): Cielito Lindo, La Cucaracha, Get Along Little Doggies, Silver Bells, Old Dan Tucker, Oh Susanna, Old Joe Clark</li> <li>ABA: This Land Is Your Land, Shoo Fly, Get On Board, Soldier, Soldier</li> <li>Rondo: La Raspa</li> <li>Theme and Variations: Mozart -Variations on "Twinkle;" Gliere - The Red Poppy, "Russian Sailor's Dance"</li> <li>Coda: Blowin' in the Wind</li> <li>Introduction: Rock Around the Clock</li> <li>Solo/Chorus (call and response): Erie Canal, Li'l Liza Jane, Kum Ba Yah</li> </ul>			
<b>g.</b>	Demonstrate familiarity with suggested listening selections. (Strategy example: Identify the piece on hearing the music by telling a story connected with the writing of the piece and/or naming the title or composer. After being told the composer/title, hum the tune, tap the rhythm, or describe the			

	music in terms of pitch, volume, tempo, and timbre.)			
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**Suggested listening for fourth grade:**

Copland: Rodéo, "Hoedown," "Buckaroo Holiday," "Waltz," "Corral Nocturne"

Handel: Royal Fireworks Music, "Minuet II"

Water Music, (Suite in D Major HWV 349), "Hornpipe"

Mozart: Symphony de Fanfares, "Variations on Ah, Vous Dirai-je Maman"

Mouret: Rondeau

Bizet: L'Arlesienne Suite No.1, "Overture"

Willson: The Music Man

Other Broadway musicals may be considered such as Oklahoma, Carousel, Sound of Music, South Pacific, The King and I.

These particular masterworks are chosen for their appeal, their potential in demonstrating different music elements, and their suitability to this grade level. There are many other selections which could be substituted and/or added to the list. Consider equally powerful works from the various "non-Western" cultures of the world.